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preface to the catalogue will be written by Christian Brinton who accompanied Mr. Gade abroad and proposes to make it a comprehensive treatise on modern Scandinavian art. This exhibition promises much in interest, for the art of the Scandinavian countries is very little known in the United States.

NEWS ITEMS

During the summer examples of Colonial furniture in the Chippendale, Sheraton, and Hepplewhite styles, lent by Francis H. Bigelow, are being shown as a special exhibition in the museum of Fine Arts, Boston.

Four excellent paintings, "The Young Mother" by Josef Israels, "Cattle at the Trough" by Constant Troyon, "The Pet Lamb" by Chialiva, and "San Juan Pottery" by E. Irving Couse, have been presented to the Detroit Art Museum by Mr. Charles Willis Ward, of Detroit, who has, furthermore, declared his intention of bequeathing his entire private collection to the Museum.

Among recent gifts to the Metropolitan Museum of Art is a painting by John W. Alexander entitled "The Ring." It was given by Mrs. Mary Hearn Greims in memory of her brother, Arthur Hop-pock Hearn. In the Museum Bulletin of July the painting is reproduced and interesting comment made upon the growth of the Hearn collection of American paintings, to which have lately been added works by Richard E. Miller, Elliott Daingerfield, H. W. Watrous, Guy C. Wiggins and Eugene Speicher.

The Rochester Art Club will hold its annual exhibition of oil paintings, water colors, pastels, and small bronzes from September 14th to 26th, in conjunction with the Rochester Industrial Exposition at Exposition Park. The exhibition last year was visited by one hundred thousand persons.

IN THE MAGAZINES

"*Landscape Architecture*," a quarterly published by the American Society of Landscape Architects, opens its July number with an interesting fragment of autobiography of the late Frederick Law Olmsted in which is told how he was led to become superintendent of Central Park and some of the difficulties which confronted him. Mr. Olmsted took up this work with no illusion as to its simplicity, but rather with a deep conviction of the enormous influence for good in a great city a park rightly managed might be; that it should lead him later into the practice of an art which he, himself, would do much to establish on a sound professional basis in this country was not foreseen. This note, which is full of real inspiration for workers in all fields, is followed by an article in appreciation of Central Park as a work of art, written by Harold A. Caparn. The criticisms which have been brought against this park as a design are ably refuted. The city park, Mr. Caparn maintains, is not or should not be an imitation of the country, but a paraphrase of it. He admits that the plan on paper looks vague and shapeless, but insists that it actually "carries through," serving the purposes, practically and esthetically, for which it was intended, and that to-day few people can enter this park without becoming sensibly happier and more conscious of beauty in nature.

The August number of the *Architectural Record* is also especially interesting. It contains articles of real significance to both the professional and non-professional reader on "A French Garden in the Spanish Mountains"—La Granja, which is seven or more miles west of Segovia—by Mildred Stapley, on "The Salient Characteristics of the Work of Charles Keck, by Arthur G. Byne, on "The Book-Plate and the Architect," by Sheldon Cheney, and other subjects, besides a number of appreciations of the late Daniel H. Burnham by leading architects and men of affairs.

The current number of *Scribner's* has as a frontispiece a picture in color by Maxfield Parrish made to illustrate a poem by Rosamond Marriott Watson entitled "Make-Believe." It also contains two drawings in color by Jessie Willcox Smith of Dickens's Children—"Little Emily" and "The Runaway Couple"—while in "The Field of Art" is found a description of the Italian pictures in the Jarves collection at Yale, written by Anne C. Bunner.

In the August *Century* are published eight pictures from lithographs by Joseph Pennell, showing with wonderful realism the building of the Panama Canal. These are works full of the spirit of modernity as well as the eternal spirit of art.

BOOK REVIEWS

MODERN PRACTICAL DESIGN. BY G. WOOLLISCROFT RHEAD, R.E., Author of "A History of the Fan," "The Principles of Design," "An Alphabet of Roman Capitals," etc. Charles Scribner's Sons, New York, Publishers.

For the amateur designer this should prove an invaluable book. In it are given examples of the best of modern design and so explicitly are methods explained that the technique of the simpler handicrafts ceases to be a mystery. The chapter on "Plant Form as the Basis of Ornament" will prove of interest even to old designers since it opens up an infinite variety of avenues for exploration and calls attention to the old truth that the ornamental or decorative principle is as much a natural fact, playing as important a part in the general economy of nature as any other fact or system of facts, and that the clear perception of this principle is vital to art. To the chapter on Book Decorations reproductions from charming drawings by Annie French, J. F. Bradley and A. A. Turboyne lend special charm. Other chapters deal with Jewelry, Pottery, Stained Glass, Wood Carving, Dress, Fans and Lace, Wall Papers, Fabrics and Textiles. There are abundant illustrations, brief explanations and clear definitions.

The author concerns himself with practice chiefly, leaving theory to more or less take care of itself. The illustrations are numerous and, for the most part, well chosen. As a handbook or text book this little volume is well suited.

AN ARCHITECT'S SKETCH BOOK. BY ROBERT SWAIN PEABODY. Houghton Mifflin Company, Boston, Publishers, Price \$5 net.

Some of the essays in this book were written for the Thursday Evening Club, others for publication in the *Atlantic Monthly*—all are, as the writer, a prominent Boston architect, himself, has said, "by-products" of a busy professional life. The sketches, with which the volume is illustrated, were "gathered from many sketch books and record impressions gained in those portions of an architect's life which are as precious as they are rare—his vacations." Both text and illustrations will commend themselves to those who are fond of art and of travel. The sketches are cleverly made and attractive—the holiday journeys in France, England and Italy most pleasantly described. There is nothing, perhaps, more delightful than journeying with one who has artistic perception and enthusiasm, even though it be merely in one's own library.

Catalogue of the First Exhibition of the Louisville Chapter of the American Institute of Architects, held April 12th to 26th, 1912.

A pictorial handbook as well as a catalogue of exhibits. The frontispiece is a reproduction of Enid Yandell's bronze fountain, "The Water and the Flowers," and among the illustrations may be remarked works by the most distinguished architects in all parts of the country. Of special interest are those of buildings erected in Louisville, many of which were designed by local architects. The exhibition was undoubtedly well chosen and varied, including examples not only of contemporary architecture, but of the allied arts. The catalogue is in good form and well printed.